2: Sanders E-5 (no date) 1949 EE1 Bulgaria EE1

which always seemed picturesque to me, a foreigner. It was Zdravka who told me how the women made their garments. 000

"Women's clothing is made chiefly by hand and of homemade cloth. In the homes we have very few sewing machines, which only the young girls know how to run. Most of the outer garments for men are made by the village tailor. All of us can do the traditional embroidery patterns which make our dresses so pretty, but we do not have as much embroidery now as formerly; the old women cannot see to do it and the young people want modern things." 294 [531] ●

Then Yurdan told what clothing the peasants bought:

"The women buy *zabradki* [pieces of cloth for the head]; every once in a while they also buy some flannel or silken goods, and shoes. The old women wear *kozhusi* [sheepskin coats], for which they provide the hides or buy them ready-made. Men also have to buy these *kozhusi* in addition to headwear called *kalpatsi* [pointed brimless caps], or cheap cloth caps. Many men buy ready-made suits, especially if they are unmarried, for use on holidays. Even they, when working in the fields, go back to the more durable homemade garments which do not tear so easily. They also buy some shirts and sweaters, or *shubi* [short overcoats with fur inside], and shoes. In general the tendency of the younger people is toward city dress." 291

I asked them why everybody dressed so much alike. Both of them chuckled and told me about the time the daughter-in-law from the wealthiest peasant household, who had spent some time in Sofia, tried to appear in a distinctive style at a Sunday promenade, only to find that the next Sunday many other girls were wearing the same innovation. Zdravka concluded from this incident: 626 291 178

"No, there is not much individuality in dress, for whenever someone gets something new the others copy it. Especially the young unmarried girls try to buy or to make something new so as to attract attention. But all the rest, as soon as they see it, won't take time to eat until they have made the same thing so that the one possessing it will not feel that she is in a higher position than others. It is this which makes the richer girls most angry."

This led to a discussion of how changes of style had come to the village. This is what Yurdan said:

1: Karutz--59 E-4 (no date) 1925 E1 Europe
Bulgaria EE1

/88/ The Bulgarians

1. Hair dress of young women, with tresses decorated with silver. 2. and 3. Decorative pendants. 4. Head ornament of the brides, made of flowers and silver coins. 5. Woman wearing an embroidered blouse and a woven carpet apron. 6. Drawing well. 7. Neck ornament. 8. Hand mill for salt. 9. Threshing sled. 10. Cave dwelling on the Lon. 11. Fire saw. 12. Village street. 13. Shelter of the field herders. 14. Household altar. 15. Rattle board of wood, from a monastery. 16. Signalling horn of a country mailman. 17. Sawing frame.[1]

175 101 144 At the time of the Romans present-day Bulgaria was called Moesia in its northern (Danube) region, Thracia in its southern section, and it was inhabited by an Indo-European people of North European extraction, at the time when old Greek, and later Roman and Byzantine, immigrants moved there and intermingled with it. From the sixth century on, the Slavic wave moved closer, and from the seventh century onwards Finnish Turko-Tataric migrant herders and horse breeders repeatedly found their way into this country from the middle Volga. 463 From these the Bulgarians adopted and kept the herding system, by the side of which the Thracian and Slavic agriculture was maintained. The Ottoman Turks coming from the southeast provided the country 181 with its class of craftsmen and tradesmen. This mosaic of races and peoples developed a particularly powerful and healthy stock of people whose high life expectancy is well known, as well as a temperate, 531 industrious, and sober character. It mirrors a corresponding multiplicity 177 of cultures; thus we have in art types that range from the Scythian style and its predilection for phantastic animal forms to the Byzantine and ancient Oriental motifs; from the cellular stone inlays of the period of the Teutonic migrations (belt clasps) to the Tatar decorative pendants (Figures 2, 3, and 7),[1] and from the Slavic joy in ornamentation and 592 colors to the Turkish, recent Near Eastern household industries. The Slavic household community, which takes up every new generation into the fabric of the family, has as its consequence the form of settlement 342 by individual and separate farmsteads. Aside from occasional underground dwelling pits in the loess, of which only the pointed roof of rushes rises above the ground, there are one-story high, rectangular panel-work houses covered with loam, placed either on a level with the soil, or else on top of a wooden substructure for the working sheds.

[1] [For illustrations, see 1: Karutz, E1 Europe, cat. 116, p. 59a -- Analyst]
[2] [See 1: Karutz, E1 Europe, cat. 116, p. 57a -- Analyst]

11: Start E-4 (no date) 1939 EF1 Yugoslavia EF1
Albania EG1
Serbs EF6
Bulgaria EE1
Contemporary Macedonians EE1

A Y 286 291 294

Other alien materials are small pieces of dyed cloth, silk ribbons, silver and gold braids and manufactured lace, often used on the sleeve edges of shirts. These materials were bought in the village shops and markets, and appear to be largely of Austrian and Italian origin; under Turkish rule they were sold in the villages by pedlars.

A Y 291 439

In the South and Albania, where Turkish influence is greater, there is a tendency, especially amongst the women of the towns, to wear garments made from more sumptuous materials so that, in addition to the hand-woven linens, extremely fine muslins of native make are used for shirts and aprons, and silken materials of beautiful quality for girdles, sleeves and the Moslem type of women's trousers. Fine woollen cloth from Austria and Italy is also imported for the making of jeleks, giubbas and japangi, and some of the nets used for the large embroidered veils worn by many women, both Catholic and Moslem, are of foreign origin.

Materials used for Embroidery and other Decorative Purposes.

M S 291 294 531

These also fall into two classes, home-made and purchased.

The fine wools, used largely in Bosnia, Herzegovina, and Macedonia, for the decorative embroidery of oshvitza, sleeves, woollen coats, aprons and the making of fringes are spun and dyed by the women themselves. Dark brown and black goat's hair is also used in the apron fringes. "Goat's hair was extensively used in the Balkans for weaving market bags, saddle-bags and floor mats in stripes. The goats, clipped in uneven ridges, looked very ridiculous." (M.E.D.).

Ribbons, gold and silver braid and strips of coloured cloth were purchased and used as appliqué on skirts, head dresses, aprons and caps. In older and finer examples of embroidery, silk was used, and was locally produced and dyed.

B A 291 531

In Albania and the south silk is the usual medium for embroidery, which decorates shirts, muslin aprons and japangi, although on some head scarves from Zadrima and the Bulgarian woman's costume from Monastir, which are decorated in the well known Turkey red, the material used is cotton or very tightly twisted wool almost like a fine cord. Both silk, woollen and cotton threads are of home production. Amongst the photographs given by Miss Durham is one of a Moslem man spinning silk on a roadside on the outskirts of Scutari (Skodar). Gold thread is much used, and strips of beaten silver and brass are worked into the headings of braids.

A 291 531 294 463

Braiding and cording are amongst the other important forms of decoration, narrow braids and ends of wool, silk and gold thread being hand-plaited and twisted. Coats of the sleeveless type, both for men and women, the short jelek, the three-quarter length giubba, and the men's full trousers (Plate V., "*I*") are often decorated with cords and braids sewn down in beautiful curved designs. The "elaborate embroideries on the japangi and the handsome braided designs are usually the work of men Albanian tailors". (M.E.D.).

A Y 294 386

Until in recent years foreign dyes, imported in small packets, were sold in the shops the women themselves dyed their materials. Most of the examples in this collection have been so coloured with vegetable dyes; black being obtained from ash bark (*Fraxinus excelsia*); green from flowering rush with the addition of copper sulphate which was got from the shops; yellow from sumach (*Rhus cotinus*); red

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Bulgaria EE1

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Plate IX. A Bulgar woman's
costume from Bitolj
(late Monastir)
A. The long shirt.
B. The head-dress
C. The apron (Part shown).

PLATE IX.—A Bulgar woman's costume from Bitolj (late Monastir). A, The long shirt. B, The head-dress. C, The apron (Part shown).

11: Start E-4 (no date) 1939 EF1 Yugoslavia
Contemporary Macedonians EF8
Bulgaria EE1

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The sleeves are just rectangular pieces of cloth of its full width, 19 inches, and are joined by a run and fell seam which is arranged just above the opening under the arm at the back.

As will be seen from the illustration, the decoration is placed where the wear is greatest, so it has an economical as well as an ornamental purpose.

The work is executed in petit-point stitch, the pattern being worked in crimson and the background filled in with Turkey red or scarlet. As can be seen from the drawing, at the bottom of the front-opening where the pattern is not completed (probably because it came under the apron and so would not show) the design is first outlined in black in double-running stitch, so that both right and wrong sides are alike, and is then filled in with petit-point.

The edges of the sleeves are finished off by a ladder-stitch with a chain edge on either side, and the hem is neatened and strengthened by being closely oversewn with scarlet thread. The equal-armed Greek cross is used around the hem except at the seams, where a variety of palmette, similar again to Greek pattern, disguises the seam for about four inches.

The chief motive on the sleeve is an equal armed cross with re-entrant angles at the ends of the arms. Many of the small motives filling in the spaces are rayed. Occasionally small spots of the white background, with tiny crosses on them, break the surface of solid red stitchery, and between the panel and the sleeve borders is a raised row of closely worked chain-stitch. The embroidery is all done in strong, finely spun wool.

"The body over the shirt is girthed with a hempen cord, wound round and round, and with the end twisted up in front. It forms a stiff and cumbrous sort of corset. The women declared they could not stand up without it." (M.E.D.). A buckle such as that shown on Plate XV at "H" (No. 1939-1) was attached in front.

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Miss Durham says, in speaking of the relief work she was doing at the time, "When I was on relief work visiting large numbers of burnt villages where the inhabitants camped in holes in the ground and under rough hovels, one of my jobs was to deal out clothing material, as most people had only what they stood up in. We obtained a large quantity of shirt material. I cut it into lengths and dealt it out to the refugees who came to fetch it. After several weeks I visited a village expecting to see the women in new garments. Not a bit of it; they were in filthy rags as before. I asked what had become of the shirt stuff. It was, they said, such good stuff it would have to be for best clothes. They had got as far as outlining the embroidery patterns, and were beginning to fill it in. But I was assured it would be months before the things were done."

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No. 1935-65. This handsome head scarf, which is worn with its ends down the back, is made of the same material as the shirt, with the addition of some imported gold lace, gold thread and beads (Plate IXB).

For the length of 50 inches (127 cm.) the scarf has a border of hexagons and triangles worked in petit-point in two shades of red, outlined and rayed in black (Fig. 6 "a"). A ladder-stitch with chain edges finishes off the hem, and is edged by a row of two black and two white beads used alternately.

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Bulgaria EE8

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At either end of the strip of cloth a handsome panel, 9½ inches (24·1 cm.) deep, of tapestry weaving in the two shades of red and gold thread is attached. The design of large lozenges filled with smaller ones in gold thread matches the general scheme of the apron. One end panel is more elaborately finished than the other, and has a scalloped bead border in red, white and black beads, whereas the other only has a straight edge of black and white beads grouped in fours.

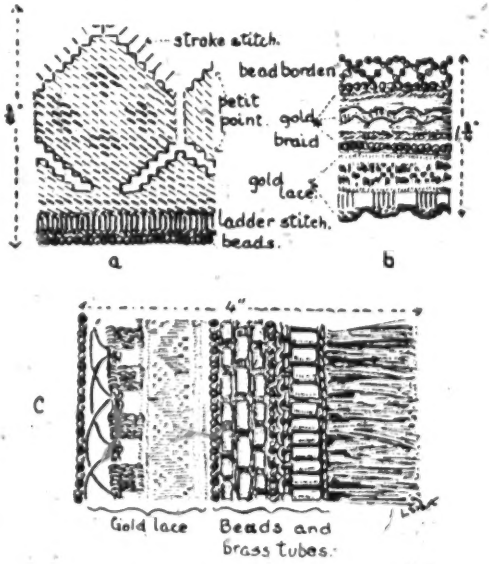

FIG. 6.—a, Detail of border on scarf. b, Border to panel on scarf. c, Border on apron.

Inside the bead edging (Fig. 6 "b") on the more elaborate end are a row of plaited gold braid, a row of wavy gold braid, another row of plaited gold, a row of black and white beads and then a gold braid with a lace edge in gold. Joined to the bottom edge of the panel is a fringe, 16 inches (40·6 cm.) in length, of tightly twisted cords in red and crimson, headed by white beads and little flattened tubes of brass similar to those on the sleeve from Monastir figured on Plate VIII at "b". On this end also brass sequins are used to make the centre of each lozenge.

No. 1935-64. The festival apron which goes with the shirt and head-dress is a very heavy, but most gorgeous affair in scarlet, crimson and gold, with touches of a rich dark brown (Plate IXc).

It is a fine example of tapestry weaving. The design is one of large lozenges, subdivided into smaller ones some of which are rayed, the pattern being in crimson on a scarlet background. Each small lozenge is centred by a cross in gold thread, and diagonal lines in gold thread also separate the smaller lozenges.

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Bulgaria EE8
Albania EG1

B 292 286 531

An elaborate border surrounds the apron which is edged all round with a row of fringe, about an inch in width, in red and browns, but at the lower edge by two additional rows of short fringe in scarlet and crimson, and then a four inch fringe of scarlet backed with brown, having a handsome wrapped heading three-quarters of an inch deep.

The heading of the first narrow fringe is of strip brass made into flattened tubes round bunches of the threads, next to this comes a row of black and white beads, then three rows of brass tubes used like long beads, a three-quarter inch band of gold braid with an open lace edging of gold measuring another half inch. The whole border is finished off by another row of alternate black and white beads (Fig. 6 " c ").

At the lower edge of the apron as shown at " C " on Plate IX two more rows of the gold braid are added as well as the deeper fringe. All this heavy work at the lower edge of the apron is strengthened at the back by pieces of felt at the corners and a broad woven black and white braid above the top row of the fringe.

In addition to these garments the woman might wear a jelek and, for out-of-doors, a fairly long white woollen coat with more embroidery or braiding.

CHAPTER XII.

Some Garments from Zadrima.

A 291 286 531

The group of specimens illustrated on Plate X are the more decorative parts of the attire of a peasant woman from Zadrima, a town near Scutari, on the River Drin. The colouring is predominantly Turkey red with touches of yellow, white (either as background or ornament), a little green and a little dark blue.

In addition to those articles shown there would be a shirt with decorated oshvitza, perhaps with the opening as a cross-over, and a full skirt of heavy material.

No. 1935-28. The jelek (Plate XA and B), which was worn over the shirt, has a foundation of a diagonally woven cotton cloth, like a twill, which from the irregularity of the weaving appears to be of home production. This is stiffened with parchment or some similar substance and lined with a fine imported, slightly glazed calico.

The garment is 12 inches (30·5 cm.) deep and 17 inches (43·2 cm.) wide, and has two added flaps of scarlet felt in the front which are decorated with half buttons of gilded brass.

It is bordered, and the back divided into panels by an inch wide band of plaited braids made up alternately of three square plaited red braids each having eight strands, and four variegated braids in red, yellow, white and black consisting of four red, two black, two red and two yellow strands. Eight of the threads in the latter are used as two groups of four for cores over which the other two are plaited, a new colour pair being taken from the core as required. Inside the plaited border round the neck and down the front a bright strip of gold and scarlet ribbon is applied, this is represented by the dotted band in Plate XA and B.

The two shaped panels in the front are ornamented by lines and an Ionic wave pattern made by sewing down side by side a scarlet and a yellow cord.

[Text continues on page 49]